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VOLUME 11 FEBRUARY - MARCH 1961 35 CENTS NUMBER 2

ADVERTISERS

ASSOCIATIONS

11 Cecchetti Council of America

25 Chicago National Association of Dance Masters

30 Dance Masters of America, Inc.

31 Dance Masters of America Club 13

MISCELLANEOUS

28 Dance Studio For Sale

19 Dance School Business Aids

19 Jay Dance Notation

ROUTINES BY MAIL

33 Eva Varady

RECORDINGS, DANCE

29 Choreo Records

25 Headliner Records

15 Hoctor Records

37 Pacific Dance Record Distributors

23 Russell Records, Inc.

19 Statler Records

13 Stepping Tones Records

35 Windsor Records (Ballroom)

SUPPLY HOUSES, THEATRICAL

33 A&L Theatrical Supply Co.

31 Capezio

27 Lew Serbin Dance Art Co.

INDEX

4 Ballroom Dancing Faces the Future
Aubrey Haines

10 San Francisco Dance Beat
Richard Seymour

16 The Dance in New York
Bill Hooks

19 Terpsichorean Tid Bits
William D'Albrew

22 Our Readers Write

24 New York Dance Report
D.N.S. Russell

29 Teachers' & Students' Section

29 Dance Teachers' Associations

COVER STORY

The three dance teams shown on this month's cover were photographed during the Harvest Moon Ball preliminaries in New York City. Photos are by the New York Daily News, sponsor of this gala annual dance event. Top: Linda Yander and Nick Sasso. Center: Betty Osborn and Charles Pennino. Lower: Barbara Genovese and Fred Gagliardi.

Editor . . . . . Gordon Keith
Associate Editor . . . . . Barbara Henson
Feature Editor . . . . . David Storm
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BALLROOM DANCING FACES THE FUTURE

by Aubrey Haines

". . . if people are to return to Ballrooms in droves, operators must be alert to employ proper incentive and persuade people they can and will have a good time by spending an occasional evening dancing away from home."

Recently an all-out promotion aimed at selling the public on the availability of good dance music in ballrooms was launched by the N.B.O.A. "We have a good product in our bands nowadays," says Carl L. Braun, Jr., president of the N.B.O.A., but the public needs to be made aware of it. This is largely up to the ballroom operator, but we also need the help of everyone in the industry.

"The name bands as well as the local or territory bands are playing fine dance programs with good dance tempos. Hence we need to emphasize this fact to the fullest degree. Territory bands have been the backbone of the business for many of the ballrooms. As a result one of the first moves of the association was to honor these bands at the N.B.O.A. convention in Chicago. Citations were awarded to the local or territory bands nominated by the N.B.O.A. operators. In this way it was hoped to encourage these bands and also help in the creation of new name bands and bands with new dance tempos.

This is to be accomplished through ballroom advertising, news releases, and other publicity media. Furthermore, N.B.O.A. plans call for special awards to newspaper, radio, or television persons who have aided the ballroom business and likewise the continuation of the present teen-age dance program in N.B.O.A. ballrooms.

Several questions were asked Andrew Karzas, manager of Chicago's Aragon Ballroom, and of Ade Kahn, in charge of publicity and promotion for New York's Roseland Dance City. Asked the types of bands now playing in ballrooms, Kahn says: "We find sweet bands the most successful these days. We think that the tempo and the rhythms are more important than the name of the bandleader, even though there is some indication that the name bands will return to popularity."

Karzas says: "We play mostly local bands at Chicago's Aragon Ballroom. So do most of the ballrooms I know of. A.F. of M. travel tax (which is ten per cent) on bands' belonging to other local unions have discouraged most ballrooms from trying new out-of-town local bands or traveling bands. This has also created a previously-unknown situation: that of three or four good bands in a city which go from one ballroom to another. Thus the name of a given band may appear in two advertisements simultaneously. One says that the band is now playing, while the other advertises it's coming.

"We're trying to keep out of this type of situation now and refuse to play bands that appear elsewhere. To operate more than one or two days a week (we run four), it is essential to use inexpensive local bands and save the name bands for occasions. However, the names of the bands are not as important any more, for bandleaders are no longer 'personalities' in the way that Kay Kayser, the Dorseys, Miller, etc. were. Almost none of these is left, and people have learned not to bother even looking up at the bandstand any more. Of course one has to advertise the name of the band, since each musical group has some kind of following. But we play mostly territory bands, keeping them for six or eight weeks at a time in order to make an advertising build up. These bands consist of eleven or twelve pieces. They have a girl vocalist, since pictures of her are good for newspaper notices."

Asked whether bands are more inclined to play dance tempos rather than to put on a veritable exhibition, Karzas replies that they are inclined to play dance tempos, in the case of those who are working. He says that the majority of the ballroom's customers wish to dance and that ballrooms have lost the power to attract people who merely wish to go somewhere at night. "If people want to stand around and watch an exhibition, they can do much better in their living rooms," he says. "The bands do not have personalities capable of putting on good programs in the way that Ish Kabbible and others like him did," he adds.

Kahn agrees that bands are more inclined to play music than to put on an exhibition at Roseland because people come with the sincere purpose of dancing. "We find that a show tends to detract from them what they expect and pay for," he says.

Asked for suggestions for helping to return people to ballrooms, Kahn says: "Bring them after studio instruction. This helps to overcome their bashfulness and equips them to dance among people, which is most vital to the novice."

In answer to the same question Karzas replies: "Give the people a good time. I believe that ballrooms are sorely negligent in their advertisements, stating merely the attractions and not doing anything to make people think that they would *enjoy* an evening of dancing. Perhaps ninety per cent of the people who go to studios do so in hope of being with other people and having a good time in their company.

"Ballrooms should convince people that it is enjoyable to go out and to glide across the floor. This is a hard job, but it must be done. Studios should convince their students to go to ballrooms occasionally. If they did, they could probably keep their pupils

longer and gain new ones through word of mouth. They seem afraid of losing their students if the student gets the idea that he has learned enough. Many students hold their own dance parties on week end nights for extra revenue. The qusetion of helping to return people to ballrooms is too broad to answer here. I have 1,000 suggestions, most of which I mean to try in the future."

Are dance contests good for building dance interest in the layman? What are some hints for running fair dance contests? How should they be judged? On popularity? or actual judges on the point system? Kahn says that dance contests are most advisable and should be judged on a point system. Karzas holds that dance contests are good when efficiently operated but that they rarely are.

"The layman likes to see someone's gliding beautifully across the floor, and the laywoman likes to look at the pretty gowns," he says. "But the whole thing becomes monotonous. The problem with too many contests is that excellent dancers, frustrated professionals, tend to get into all the contests and frighten away the fairly-good dancers. One can't offend the excellent ones by keeping them out. A fair contest should place professionals and amateurs in separate divisions. They should be judged by competent dance teachers, *not* by advertising or publicity individuals or celebrities who are so often used for the 'name value' and publicity they can contribute. Popularity is too difficult to employ as a standard. The contestants have wives, children, or in-laws in the audience who can arouse considerable acclaim. At Aragon we require the point system, complicated though it may be. The contestants appreciate it more, too, and feel that they get a fairer appraisal. We like to select teachers from out of town who are not likely to know the contestants or be known by them. But in the long run I doubt that contests do much to stimulate interest in the layman. Their prime value is to bring a few extra dollars into the box office."

Has Lawrence Welk had any noticeable bearing on returning people to the public dance floor? "Welk has had a tremendous influence on making people more dance-minded and helping return them to ballrooms," Kahn says.

Karzas, however, replies: "No, except where he makes personal appearances. His is not a television program oriented to dancers but rather to living room loungers. As a matter of fact, he has hurt our business since his program comes on at eight o'clock on the big night of the week when some of these people might be going out. This is no criticism but rather a tribute to the good quality of his show. But I can't think of any way in which he takes people out on the dance floor."

Karzas believes that the situation of a big city ballroom is quite different from those of small towns and the country. For instance, he feels that the biggest cause in the decline of the Aragon's business is the fac tthat people are afraid to use Chicago's public transportation at night. This involves waiting in unpatrolled stations, walking to their homes, and riding subways and street cars when these conveyances are used by persons of questionable character. Small towns may not have this problem.

Karzas believes that recording companies have not aided Ballroom business much, either. "To save costs in recording," he says: "they have gone away from the big band concept and hired small groups of musicians. The public never stopped buying band and dance records. Such records merely became unavailable and were not publicized.

Exhibition dancing may have helped to encourage the return of some people to ballroom dancing. The annual Harvest Moon Ball sponsored by the New York *News* Welfare Association, is a case in point. No longer does Ed Sullivan serve as its master of ceremonies but winners appear on his television program as one of the prizes.

The ball is conducted to find the best dancers in the metropolitan New York area. At a series of preliminary contests dancers are selected to appear in the finals in Madison Square Garden. The three fields of competition are: Ballroom Dancing, including the Fox Trot, Rumba, Tango and Viennese Waltz; the Polka (free style) and the Jitterbug Jive. Each entry is judged during a three-minute dance period. However, in the Jitterbug Jive this period is for only two minutes. Prizes are awarded in the finals.

Personal registration is necessary, both members of a team being required to appear in person at one of the places designated for registration. Entrants residing in Westchester County, New York or in Connecticut may compete in a preliminary contest open only to residents of those areas and may register at any one of the registration centers. The entry fee is fifty cents a couple. Entrants may compete in any one or all of the dances for which they are eligible. However, only the winners of the Tango, Rumba, Viennese Waltz and Fox Trot finals will be eligible to compete for the All-around Ballroom Championship.

No change in partners may be made, once an entry blank has been filed, except with the approval of the Dance Committee. A team may dance only in the preliminary contest to which it has been assigned. No team or member of a team may enroll more than once. All entrants must be sixteen years of age or over. Employees of the New York News or their relatives are not eligible. Professionals are barred. The All-around ballroom championship teams and divisional first prize winners of previous Harvest Moon Ball contests are not eligible nor are former contestants who have accepted stage contracts.

In Ballroom Dances no open dancing is allowed. Bodily contact must be maintained between partners at all times with at least finger-tips touching. Acrobatic dancing is not permitted. Both partners must be on the floor at all times. In the Rumba the first minute and a half are danced to slow tempo and the second minute and a half to fast tempo. Contestants are urged to remember that simple routines performed with grace will win. Shimmy stunts and trick novelties are not permitted.

In the Polka (free style) all regular Polka steps are allowed. Dancing is to fast tempo. The Polka is not included in the ballroom divisions, and the winner does not qualify for the All-around dancing championship.

Among the many visitors at Roseland Dance City are Mr. and Mrs. Lee Tracy, shown with Lou Brecker (right) owner and operator of the New York ballroom. Mr. Tracy is now appearing on Broadway in "The Best Man." —Roseland Dance City

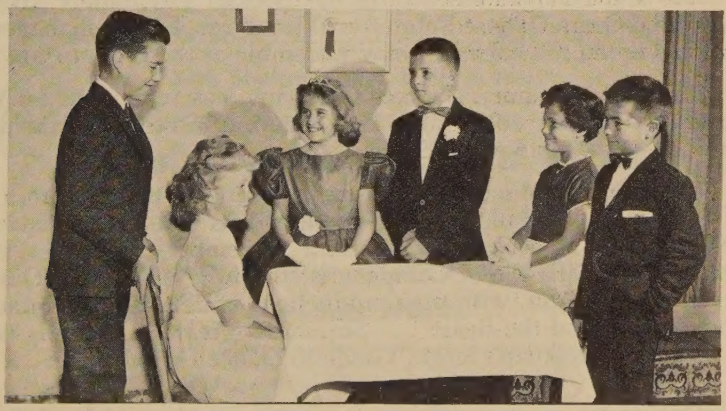
---

In the Jitterbug Jive acrobatic routines and lifts as well as open dancing are permitted. Lindy Hop and kindred steps are included.

Contestants are warned that they must not do anything that may be construed as even slightly suggestive, or they will be subject to disqualification. Dancers are judged on *posture* and *appearance rhythm* and *tempo, proper execution,* and *variety.* Originality also counts in the Jitterbug Jive.

What the future holds for ballroom dancing is conjectural. But if people are to return to ballrooms in droves, operators must be alert to employ proper incentive and persuade people that they can and will have a good time by spending an occasional evening dancing away from home.

Left to right: Harold Christensen, Director of the San Francisco Ballet, Josselyn Vollmer, Ballerina, Ben Sommers, President of Capezio, Inc., Leon Kalimos, Managing Director of the S. F. Ballet and Lew Christensen, San Francisco Ballet's Artistic Director. Photograph was prompted by Ben Sommers' visit to the S. F. Ballet School on one of his many west coast business trips.



Junior students of the Baker Dansant Cotillions of Southern California learn the importance of proper ballroom etiquette along with fine dancing during their regular Cotillion sessions. Left to right: Jack Speelman, Sally Bates, Sara South, Robbie Greuling, Debbie Eglit and Mark Ankrom.

Richard Seymour

SAN FRANCISCO DANCE BEAT

NEWS . . . VIEWS and Reviews . . .

• Recent publications in an area of interest to stage-dance followers include the following: "One Thousand and One Night Stands" by Ted Shawn with Gray Poole. 288 pp. New York, Doubleday and Co. $4.95. A rare biographical treatment of one of the most important dancers in America's history written with zest and fluid style. Shawn's book is a delightful and informative account of his hectic experiences as our most famous dancer—from his hilarious and rickety beginning as a touring artist to the establishment of Jabob's Pillow. (This is a "must" for dancers and dance enthusiasts alike. ye olde ed. read it and found it hard to put down—that interesting—Editor.)

• "Mudra," A Study of Symbolic Gesture in Japanese Buddhist Sculpture," by E. Dale Saunders. 296 pp. New York: Bollingen Series LVIII published by Pantheon. $7.50. With 26 plates and numerous text figures explaining, illustrating and giving background on Buddhist body gesture. A specialized text of interest to the oriental dance enthusiast. Very inclusive and scholarly introduction to the subject and an excellent reference work.

• Touring attractions booked into the bay area in the near future include Calif. Civic Music and Arts' Chicago Opera Ballet program at the Opera House February 19 and Jose Greco there February 24. Spencer Barefoot brings Jose Limon and company to Veterans Auditorium Fberuary 25 for a long-awaited appearance, while University of Calif. has Limon at Wheeler Auditorium Feb. 23-24. Indian dancer Ishvani gives a master class at U.C. in early February and has a Feb. 14 performance at Dwinelle Hall on the Berkeley campus.

Moss and Hayman Attractions has booked Les Ballets Africains into the Curran Theatre February 20 to March 4. The management also presented the Zachary Solov Ensemble at the Curran Jan. 29.

• The Contemporary Dancers Company was scheduled for three programs January 26, 27 and 28 premiering "Streetcar Named Desire" set to a Stan Kenton Score.

• Shivarum, local kathakali dancer, recently returned from a tour of So. Calif. . . . Ballet Celeste presented its full-length version of "Nutcracker" at Nourse Auditorium December 9-10 . . . Raoul Pause's California Ballet Company is currently touring the Oakland area and No. Calif. with new productions of "Boutique Fantasque" and "Beauty and the Beast" . . . Scarecrow Press has recently issued S. Yancey of Belknap's latest "Guide to Dance Periodicals" . . .

* * *

• One of the most significant stage presentations of local theatre output is the "11th Hour Mime Show" of the Ronald G. Davis Mime Troupe, currently offered at the Encore Theatre here every Sunday

from 11 p.m. to 12 midnight. The concerts are free and are sponsord by the Actors Workshop.

The talented little group works within the startlingly unique framework of Davis' concept of the art of body gesture. The concept is a new one and it is exciting and original. Davis has come up with a form which makes use of abstract movement and gesture to convey its meaning, rather htan the representational gestures of pantomime. *Mime* (rhymes with team) is the term Davis uses to designate his form. Artists of the company are Norma Leistiko, Robert Doyle, Susan Darby, William Raymond, Ruth Breuer, David O'Neill, Barbara Melandry and Davis. The troupe's current repertoire includes a dozen or so works with new pieces being premiered regularly. Performances usually offer from four to eight works of admirably varied nature. Most are quite unlike anything one may have seen before in the theatre.

A particularly fine and sprighlty program by the company was the December 18 performance. The program included "Hello-o-o-o-o," "Real Pantomime," "Man With a Stick," "Cars," "White Collar Day," "Four Gigs on Jazz" and "Bird in Flight."

"Hello-o-o-o-o" is Davis' curtainraiser solo which presents his pointed interpretations of six different personality types, whom we all know, and their manner of greeting fellow homo sapiens. The piece is an effective introduction to the sort of satirical social commentary which the troupe expounds.

"Real Pantomime" is a take-off on the traditional white face pantomime art as it is mal-practiced by the intellectual pygmy school of performers. Miss Leistiko gets a great deal of meaningfully projected

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movement into the solo and makes the piece first rate fun and an effective lampoon.

Davis' solo "Man With a Stick" is a four-part tour de force of immense humorous value. It is also the most perfectly presented of the mimes, although perhaps not the most popular. It relies heavily on the use of traditional pantomimic gesture and thus differs in technique from the other works. Part 3 of the piece, "Samurai," is an especially eloquent laugh-jerker that displays Davis' fine ability to intensify and communicate an idea by meticulously choosing movement ideas that are most essential to a vivid understanding of the subject matter. His "Samurai" suggests its meaning by way of overall form, "line" and rhythmic pattern of gestures. Nothing in his Samurai, not the slightest mood or movement, is anything less than perfectly suited to the theme.

"Cars" is a tour de force of interpretation and abstract projection done splendidly by Davis and Doyle. It is full of the most amazing imagery and brilliantly thought-out and mimed abstractions. You would have to see it to at all appreciate its violently kinesthetic and intellectual values. The piece practically takes one bodily and slaps the laughs right out of one's torso. Again in 'Cars," satire plays an important role and before Davis and Doyle are through everyone in the audience has had at least a small glimpse of himself as he might foolishly or dangerously bull his way down highway or city street.

"White Collar Day" presents Davis' stifling, deathly dramatization of a 24-hour period in the life of the white collar slave. The point gets across with jackhammer deadliness as Davis interprets the quiet desperation of his caged hero. The intensity with which Davis himself reacts to the "everyday" situations he sets up, provides us with a dramatic index to the nature of pent-up, locked-in emotional steam the white collar man holds inside himself. Indeed we worry that the performer himself will just barely make it through his fictionalized, but realistic, accounting of the day, so truthfully sterile and suffocatingly real is Davis' piece.

"Four Gigs on Jazz" is a wonderful four part take-off on jazz enthusiasts that had the audience in the aisles. Miss Leistiko, Miss Darby, Doyle and Davis all did well conceived and enthusiastic lampoons of well-known types that haunt (or like to think they haunt) the innermost caverns of the jazz world. Everything from the callow reefer whiffer through the poetaster-to-jazz-accompaniment to the quasi-serious intellectual young lady listener is presented.

A beautiful solo by Davis, "Bird in Flight," ended the program. This work is a moving lyrical statement in abstract form. Davis' technique is shown to full advantage in the brief, technically demanding piece.

The mime shows continue indefinitely. They are highly recommended.

• The Contemporary Dancers presented Ann Halprin's Dancers at the Dance Center November 29, 30 and December 1, and then owing to public demand made repeat showings December 14 and 15.

The concert opened with a generally excellent piece titled "Gardens Without Walls, or Birds of America." The use of long staffs—

each dancer handling two of them—by the group was a dramatic and beautiful conception well executed by the artists. The staffs enabled the dancers to effect startling, quietly beautiful changes of atmosphere. This piece, especially the long opening section ,presents the Halprin company at its best. It is a pity the group doesn't do more work in this vein—simple, definite in abstraction and powerful in effect. The work closes on a gimicky note, unfortunately, but this pseudo, or quasi, dance art has its experimentation values. One fears, though, that this wonderful group is doomed to die in the laboratory, which is an excellent place for the scientist to take his last gasp, but not for a dance artist.

The program concluded with two of the company's typically test tube-ian efforts, "Flowerburger" and "Mr. and Mrs. Mouse." Both are fun, neither are really new or significant as dance art. The whole program was, as usual, excellently danced. A. A. Leath, John Graham, Daria Halprin and Miss Halprin were the artist-analysts.

• Ballet Russe de Monte Carlo with Igor Yousekevitch as guest soloist had four poorly attended performances at the Opera House January 13-15. Nothing about the short visit was exciting except for Yousekevitch's masterful stage presence and the impromptu, on-the-spot re-choreographing done by one of the girls in the corps every chance she got. Some of the men in the corps have broken away from what they doubtlessly consider hamstringing classic ballet tradition by executing their tours en l'air at 45 degree angles.

• U.S. presents dancer-actor Jacques Cartier at Wheeler Auditorium Feb. 28 . . . Shivarum, local Hindu dancer, has a Feb. 25 program at the Academy of Asian Studies . . . Michael Smuin had a pre-showing of his new ballet at S.F. Ballet Studio Feb. 14. Music for the work is by Tim Thompson . . . Alan Howard's Pacific Ballet Company show's "Rapaccini's Daughter" at San Mateo March 19

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S. F. BALLET SPRING SEASON

The San Francisco Ballet Company, sponsored by the Ballet Guild, presents its annual Spring Season at the Alcazar Theatre March 10 to April 23.

Opening with another Gala First Night Performance with champagne party on-stage after the performance, the Spring Season will offer ,from March 17 on, six weeks of ballet with four performances each week.

The Opening Gala is expected to be played to a glittering audience of civic dignitaries, the social elite and ardent balletomanes who can afford the $25 per-seat tab for the evening's dancing and partying. S.F. Ballet Guild president, Mrs. William Bayless, has appointed Mrs. John Upton chairman of the party planning committee and Mrs. Frederick Hellman is chairman of the ticket committee for the Gala.

The "Garden of Eden" theme for the champagne party was inspired by the new Lew Christensen ballet "Original Sin," which is expected to be one of the boldest conceptions in American ballet. John Lewis of the Modern Jazz Quartet wrote the music, and noted poet, critic and commentator on avant-garde art, Kenneth Rexroth, did the libretto. John Furness designed sets and costumes in keeping with the daring of the ballet's conception.

Beginning March 17 the season swings into its regular format with programs offered Friday and Saturday evenings (identical bills each night) and matinees offered Saturday and Sunday afternoons at 2:30 (programs differing from the evening performances).

Season tickets are $20 for either of two series of six performances. Season schedule follows:

March 10, 1961
Gala Performance

Danza Brilliante
Original Sin
Variations de Ballet

March 17, 1961
Friday & Saturday, Eve.

Danses Concertantes
Original Sin
Pas de Trois
Symphony in C

March 17, 1961
Saturday & Sunday, Mat.

Danses Concertantes
Swan Lake
Symphony in C

March 24, 1961
Friday & Saturday, Eve.

Con Amore
Jinx, Esmeralda Pas de Deux
Variations de Ballet

March 24, 1961
Saturday & Sunday, Mat.

Danza Brilliante
Masque of Beauty & the Shepherd
Esmeralda Pas de Deux
Con Amore

March 31, 1961
Friday & Saturday, Eve.

Sinfonia
Swan Lake
Hindemith
Caprice

March 31, 1961
Saturday & Sunday, Mat.

Swan Lake

Jinx
Pas de Trois
Caprice

April 7, 1961
Friday & Saturday, Eve.

Danses Concertantes
Lady of Shalott
Pas de Trois
Symphony in C

April 7, 1961
Saturday & Sunday, Mat.

Sinfonia
Con Amore
Esmeralda Pas de Deux
Symphony in C

April 14, 1961
Friday & Saturday, Eve.

Masque of Beauty & the Shepherd
Jinx
Hindemith
Caprice

April 14, 1961
Saturday & Sunday, Mat.

Masque of Beauty & the Shepherd
Lady of Shaoltt
Hindemith
Caprice

April 21, 1961
Friday & Saturday, Eve.

Swan Lake
Original Sin
Symphony in C

April 21, 1961
Saturday & Sunday, Mat.

Con Amore
Swan Lake
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CALL'S MEDAL BALL SET FOR APRIL 29 IN LONG BEACH

Preparations are being made for the Call's Sixth Annual Grand Medal Ball in Long Beach. The event, which has attracted audiences and dancers of four and five thousand, has been slated for Saturday, April 29 from 7:30 to 11 p.m. again at the Long Beach Municipal Auditorium.

Approximately two hundred teenage dancers will be presented Bronze, Silver, Gold and Gold Bar awards.

THE DANCE IN NEW YORK

a series of reviews

—Bill Hooks

PAUL TAYLOR AND COMPANY
HUNTER PLAYHOUSE
January 14, 1961

Paul Taylor, bright new hope of the avant-garde dance world, presented his excellent little company in a highly provocative concert. There was much about the program to excite the eye—and inventive and colorful costumes, intriguing set pieces, and a wealth of beautifully contrived space patterns devised to display the dancing company. Add to this visual display a group of exceptionally able performers and one would expect to follow in the natural order of events some deeper impact than that which treats of surface matters. However, these expectations failed to materialize. In short, there was much to treat the eye but little to touch the heart.

Mr. Taylor opened his program with a solo, *The Least Flycatcher.* It served well to demonstrate his remarkable technical range and also gave one a glimpse of his unusual fluid and animal-like grace. It was always a bit of pleasurable surprise to see him move with such suppleness for Mr. Taylor is large and solidly built for a dancer. Beyond the fact that he moved well and with a certain kind of personal style little more could be said of *The Least Flycatcher,* which could just as aptly have been titled *The Least Content-Flycatcher.*

Tablet, a duet for Pina Bausch and Dan Wagoner, was again cast primarily in the single dimension of visual space pattern but proved to be so singularly styled until it took on a cohesion more closely knit than anything else on the program. A great deal of this unity was indeed provided by the high style of Miss Bausch and Mr. Wagoner, who brought an "animated bas-relief" quality to the work. Wonderful moments of humanity managed to peek through, and even an overtone of comedy crashed through the relief work at one point. Of its genre, it was a little gem in every way—choreographically and performance-wise. The musical score by David Hollister was especially well suited to the style of *Tablet.*

When Paul Taylor touches comedy his creative efforts seem to come alive, the breath of humanity seems infused and the dimensions of the dance enhanced. It was this quality which enlivened *3 Epitaphs.* Enlivened it despite the anonymity of the performers (all of the dancers were encased from head to toe in black). Here to some low-moaning jazz a group of "beat" creatures slunked around

Maggie Newman in a Paul Taylor Concert.
Photo by Jane Louge

the stake in comic as well as pathetic encounters. The surface was funny but the underpinnings were full of pathos. While the work was too short to develop more than its opening statement, the characterizations had depth and well deserve an enlargement in choreographic scope. The "slunkers" included Maggie Newman, Elizabeth Walton, Akiko Kanda, Dan Wagoner and Mr. Taylor.

The latter part of the program consisted of two large works, *Meridan* and *Fibers*, both cast in the non-objective, abstract form which characterizes most of Mr. Taylor's work. They both demonstrated well the range and high calibre of the performing group. It was always a pleasure to watch Akiko Kanda with such exquisite line, especially in arabesque; to behold the fluid grace of Maggie Newman's arms in their tracery through space; and to witness the exuberant animal physicality of Dan Wagoner and Paul Taylor as they took to the air in defiance of gravity. But here on this first level both *Meridian* and *Fibers* rested, and it would actually be difficult to determine which lovely movement phrase came from which ballet. The distinctive costuming of *Fibers* seemed the feature by which the two dances were most easily separable. Perhaps the two works simply should not be programmed together since the choreographic vocabulary became all too apparent in its limitation by the time the second work was well in progress. Perhaps also the vocabulary was much more under scrutiny since no depeer meaning than the vocabulary itself was offered by Mr. Taylor.

A word must be included in regard to the costumes and set for *Fibers*. They were by the well known Broadway designer Rouben

Ter-Arutunian and striking indeed. More than anything else they gave a sense of unity and distinction to the work.

VOL QUITZOW

Lioga Duncan Galleries
January 20, 1961

In a solo program Vol Quitzow showed himself a young artist with considerable range. It would seem that Mr. Quitzow is one of the rare 20th century romantics for he chooses to deal with the individual and things of the heart; and yet he is far from old fashioned.

In his opening dance *Slow To Panic--Accuse*, he dealt with modern jazz and its insistent, and often repetitious, pounding toward some conclusion, a sudden outburst, then a return to the almost insidious repetition of the rhythm. Again in *It Doesn't Matter Really!* Mr. Quitzow dealt with jazz, but this time from the pseudo-beatnik viewpoint. The whole air of "not-mattering" was constantly denied in Mr. Quitzow's alternate passages of seeking and aimless jazzing. It was just this contrast which gave a depth to the work which placed it in a notch above the other jazz solo.

With *The Emperor In Command* he proved himself a subtle comedian of rare talent. Quitzow made a striking young Emperor, fully regaled, riding in an imaginary chariot, and plowing through the midst of all manner of passing missiles. The face and head were marvelously mobile and played an important choreographic part in the work. The chariot ride ultimately ended in the Emperor's receiving a fatal shaft and closed with the chariot's wildly racing along with the limp body subject to the jogging rhythm of the run-away horses. It was a wonderfully successful combination of mime and dance.

Another facet of Mr. Quitzow's romantic lineage was evidenced in *Clown In Space Sadness.* Here in silence he dealt with the age-old laughter-tears quality of the eternal clown. The work was well constructed and the qualities were poignantly evident. This reviewer wished for some kind of supporting score, not necessarily a musical score, but something in the manner of background sounds to bolster the mood changes.

The costumes, also designed by Vol Quitzow, were excellent and unobtrusive bits of suggestion which seemed just right for each work.

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William D'Albrew

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* * *

MR. ERNEST BELCHER, eminent ballet master and father of MARGE CHAMPION, beyond a doubt has given the make-believe world of show business, both in the popular and classical divisions, more dance stars than any other artist teacher.

It is not common knowledge that this great man of Ballet was at the start of his dancing career part of the notable exhibition ballroom team of Ernest Belcher and Dorothy Edward. Excelling especially in the tango, they were described in the "Daily Express," a London newspaper, in this way: "Unlike many Tango dancers who are now appearing before the public who can just do that dance, the Maxixe, a rag, and perhaps a valse variation, both Mr. Belcher and Miss Edward are operatic dancers."

* * *

Following is an item that appeared in a 1914 book on dancing regarding the licensing of dance teachers, which is a current issue:

"The need of licensed teachers who have passed an examination as to their ability as a teacher is great, and I hope that the day is not far distant when this can be brought about. It is needless to say that these so-called teachers of the modern dance will all have a timely ending." (Note: Forty-seven years ago and we are still trying!)

* * *

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Our Readers Write

Dear Editor,

Sometime during every one's life, one experiences a pet peeve, but to continually house such a peeve until it reaches a boiling point, doctors advise is not healthy. Instead of waiting until I boil over, I'll follow that advice and through this medium state my personal peeve; to wit—

I have noticed, and very often, when attending conventions, the faculties include, as one of the highlights an English teacher, that is, one who teaches the English style of ballroom dancing. Don't misunderstand me, I like Englishmen, but, why is it when American dance teachers unbegrudgingly attend their teaching sessions do they fail to participate in sessions taught by American teachers. I for one, and I am sure there are others, feel disappointed in their lack of interest in our style. We can only interpret their attitude to mean that American teachers have nothing to offer in the way of dancing and, that we should feel honored to patronize their teaching periods and not expect them to attend ours. It is comparable to outsiders coming to your home and demanding that you adopt their style of cooking and refusing to accept any of our recipes in return. We like Italian spaghetti, Mexican tamales, Hungarian goulash and Yorkshire pudding, but we are also proud of our apple pie, Boston baked beans, and T-bone steaks, and in all fairness, we expect through sheer courtesy anyone who comes to this country to live should at least try some of our dishes. The same with dancing—their negative attitude towards our style has antagonized many prominent American teachers. That may be the reason why the acceptance of the English style of dancing has met with much opposition.

If our friends from Britain would yield a little and learn our American style of dancing they might find it has much to offer, and we in turn would be more willing to reciprocate.

Sincerley,

William D'Albrew.
San Francisco

---

from it. However, it was destined to be like a comedy with an unhappy ending, for in 1925 at the Pickwick Club ballroom in Boston, Charleston dancers, full of vigorous enthusiasm, caused so much vibration it brought about the collapse of the place, resulting in the death of 50 people.

* * *

THE BRITISH TROPHY CHAMPIONSHIP

Organized by John March, British Association of Teachers of Dancing, London, in conjunction with Sue Lackey and Reed Newport of the Los Angeles English Dance Club.

The competition is open to all amateur dancers and over the Standard Four Dances – English Waltz, Slow Foxtrot, Tango and the Quickstep.

The adjudicators are all qualified teachers in the English style of dancing and will be Brian and Hetty Watts and Jill Weston.

The scrutineers will be B. Tremayne and John Morton.

Entry tickets can be obtained on the night of the competition and for those dancers coming into the Los Angeles area from out of town will find ample hotel and motel accommodations within the downtown area. All inquiries may be addressed to The President, Los Angeles English Dance Club, Box 470, Santa Monica, Calif.

The event will be the "British" championship and will be held on March 11th, 1961 at the Los Angeles English Dance Club, 706 West Pico Blvd., Los Angeles.

* * *

THE ALLEGRO BALLET OF HOUSTON RECEIVES STATE CHARTER

A group of ballet minded Houstonians interested in furthering the dance in this area has been granted a charter by the State of Texas for THE ALLEGRO BALLET OF HOUSTON.

The company is fortunate to have EMMAMAE HORN, outstanding dance teacher of the south, as its Artistic Director.

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The ballet corps is composed of 20 young Houston dancers ranging in age from 14 to 21, with its nucleus from Mrs. Horn's advanced senior students. They have had many years of training and are becoming well known as performers in this field of dance.

Four of its members, SHERYL SCHOENFIELD, JULIE HUMBER, CHESL YANN SANTORO and REESE HAWORTH, have studied at THE BALLET REPERTORY in New York.

NEW YORK dance report

by D.N.S.-Russell

Dancers will find a new outlet when NYC producer Vickie Crandall leases a new theatre in Portland, Me., this summer, using two alternate companies to play full musical seasons in conjunction with her other project, Brunswick Summer Playhouse on Bowden College campus, Me. Joel Schnee was choreo. last year and Don Sky the year previous at Brunswick . . . Seventeen-year-old Bonnie Drimmer has the gift of the gab, vivid imagination and natural born dance ability . . . Seen on Omnibus Dec. 11 in a beatnik sequence filmed in McDougal Alley's Gaslight Cafe, she had been spotted earlier by this corrsepondent practicing can-can splits, backbends, contortions and jazz routines on the icy pavements uptown . . . According to beautician Bonnie, she's never had a dance lesson in her life, but once talked William Morris Agency into offering her an audition by using a French accent and saying she was just arrived from fame overseas . . . Now heckling producer Leonard Sillman to put her in "New Faces," Bonnie plans one day to take a dance class but says fearfully "will it spoil my dancing?"

* * *

Charles Magnan, French pianist known to ballet studios throughout NYC for his flourishing accompaniment, is one of two pianists signed to accompany the Zachary Solov ballet's 12-week U.S. tour auspiced by S. Hurok . . . The Christmas holidays brought Donald McKayle home from Vermont after a guest teaching stint at Bennington College . . . From Portugal, report has it that Anne Sendrez, last seen dancing here at Carnegie Hall this fall, and now headquartered in Paris, recently appeared at the Lisbon Tivoli Theatre with piano accompanist Michael Sendrez, in a recital sponsored by the Portuguese Ballet Center. Portugal correspondent HTR reports that Mme. Sendrez, pupil of Sakharoff, danced to choreography by Aleandre and Clotilde Sakharoff and music by Bach, Debussy and Ravel, Skakottas and Michael Sendrez . . . Larry Stevens guest teaches jazz Jan. 8 at the New England chapter of Dance Masters of America at the Bradford Hotel in Boston . . . Among new talents in the turnover at Carnegie Hall is Italian painter Giovanni Bartolomucci, whose paintings of the dance are inspired by the neighboring students of Ballet Arts studio . . . A recent catalogue of notated works issued by Music Publishers Holding Corp., which publishes choreography in Labanotation, includes notation of Balanchine's version of the Swanlet Pas de Quatre, "Dance of the Little Swans," plus several new works by Ted Shawn and recital material in modern dance and other forms . . .

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Prior to departing on a teaching tour through February and March, Charles Weidman has been instructing a special seasonal Sunday course at the New Dance Group . . . Musical Artists auspices the latest Jose Limon tour, for which the company rehearsed in NYC, and which takes it across the nation through Feb. and March . . . Marsha Wagner returned to NYC with "Wildcat," to resume teaching jazz at the International Dance School in Carnegie Hall, where husband Frank is on permanent faculty . . . Mr. Wagner, who choreographed the revue "Dressed to the Nines" in the Upstairs part of the plush Duplex club in NYC earlier this season, now has staged "Tennish Anyone" in the Downstairs section with two dancers, Jack Fletcher, and Jane Connell, recently returned from playing the Carole Burnette lead in London's "Once Upon A Mattress." The Duplex shows also mark a duplex family arrangement, with Jane's husband Gordon Connell featured in the other show.

* * *

Flower Hujer, who is working out the booking aspects of her next tour and building around new scores to expand her program, reports that presently scattered company members include Louis Falco, accompanying the Limon tour, Gretl Bauer, appearing in "My Fair Lady," and Jerry Young, departed with a USO unit for a European circuit . . . The Merry Wanderers Children's Theatre presents "Sinbad the Sailor" dance and drama Feb. 25 in the seasonal kiddie series at the Metropolitan Museum of Art, Grace Rainey Rogers Auditorium . . . Blanche Marvin's "Merri-Mimes," housed in its own Cricket Theatre in the Village ,performs "Cinderella" in the first week ends of Feb. and "The Firebird," Feb. 20 thru April 1 . . . Geoffrey Holder, who was reported in some quarters as choreo. for a new off-B'way West Indian musical offering, "The Better Man," to be produced at the East 74th St. Playhouse, says he declined the

assignment due to other commitments . . . These include painting a mural for the new Hilton Hotel in Trinidad and waiting out release of his latest Mercury LP album featuring 13 show songs . . . Wife Carmen de Lavallade, meanwhile, was cast as "Cocaine Lil" in the John Butler "Willy the Weeper" section of off-B'way "Ballet Ballads" revival . . .

Equity Library Theatre's Children touring hteatre was busy preparing "Niccolo and Nicollette" under direction of choreo. dir. Lee Foley with major roles all for dancers . . . Choreo. dir. Anna Belle Greene, of Montclair, N.J., also was due to bring her children's play "The Three Wishes" into an off-B'way house for week end and holiday performances in February . . . Choreo. Danny Daniels flew back to NYC from choreographing the Jack Kane show in Canada over CBC-TV, and was preparing staging of an NBC special marking Life Magazine's 25th anniversary, "25 Years of Life," to be televiewed March 25 . . . Heavy snowstorms in NYC over the holiday season were that proverbial "ill wind" for Mr. Daniels who says through it all came to him a long delayed package containing his personal Emmy Award for last year's "Fabulous Fifties" TV show, which already had received its own award . . .

* * *

On the phone from Cuba, Mme. Romano reported for the Alonso company that following its performances in Russia and Germany, the itinerary would include Poland, China and Korea with return to home base around March. This year, the Ballet Pro Arte will probably stay closed until Miss Alonzo's return (last year a guest teacher helped out at the school). Artists of the Bolshoi Theatre are reported to have presented Miss Alonso with a medal while the company played that theatre . . . Tommy Panko flew with Oona White, choreo. of "Music Man," to Hollywood in January for casting of the movie version. Returning to NYC, the two expect to fly to Hollywood again in mid-Feb. or March for production to roll underway . . . Mr. Panko had previously been in London, England, casting dancers for the London company for which dances are being restaged by Jim Baron, captain of the U.S. national company, for spring opening.

* * *

Judith and Felix Fibich take their company of seven dancers on a southeastern and southwestern tour starting February including dates Feb. 12 in Miami, Fla., Feb. 15, Chattanooga, Tenn., and Feb. 21, San Antonio, Tex. Company includes, besides its choreos., Marvin Gordon, Bob Gerald, Joe Lichay, Jack Weiner and Susan Werner, was seen in Dec. concert at Cooper Union before some 1500 people, also at the Philadelphia Hanakah Festival Dec. 18, and will perform again at the NYC Town Hall March 11 and in Passover celebrations at the Waldorf-Astoria early in April. Active in all fields, Mr. Fibich gave a lecture-demonstration for Fred Berk's 92nd St. "Y" Dec. 29 and staged the current "Jubilee" Jewish Theatre for Children's production uptown. Overseas for several months in 1960, he arranged to sponsor entry to the U.S. of a former student of his in Poland, choreo-teacher Leon Anlen, thru a contract with the June Taylor

NICO CHARISSE TO DIRECT EUROPEAN TOUR SEMINAR

Nico Charisse, well-known Hollywood choreographer and dance director, will conduct a European dance tour which will depart from New York City July 19th and return August 13th.

Workshop studies enroute include the Royal Ballet, London, Opera Ballet, Paris and at the La Scala in Milan. A Seminar will be held after each session for those participating in the class as well as for those who prefer to take notes.

Sightseeing trips will include The Vosges of France—The Black Forest of Germany—The Alps of Switzerland—The Lakes of Italy—The Italian Riviera—The Gorges Du Verdon—The French Alps—The Wine Country of France.

Countries visited will be England — France — Germany — Switzerland—Italy. Main cities visited: London—Paris—Stuttgart—Zurich — Milan — Florence — Rome — Piza — Genoa — Nice — Cannes — Digne — Grenoble—Dijon.

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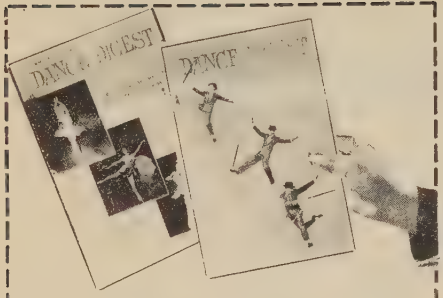
School of the Dance. Mr. Anlen joined the June Taylor faculty to instruct in intermediate and advanced ballet in January, also taught two guest master classes at the school in November, attended by B'way choreos. including Ray Harrison and Peter Gladke, and gave a company class Dec. 18 for members of the Robert Joffrey Ballet Co. prior to its departure on an eight week tour. The Joffrey company, which left Jan. 22 headed by Mr. Joffrey, was due to tour the Eastern Seaboard, South and Middle West, according to school director David Leddick. In Mr. Joffrey's absence, Edward Caton was to instruct.

June Taylor left NYC Dec. 31 with a group of six girls for an eight-week engagement at the Edgewater Beach Hotel in Chicago, Ill. . . Another group left on the same date with dancer Marty Allen to perform through Jan. 22 at the Shoreham Hotel in Washington, D.C. . . . Your correspondent reporting next from Europe. . .

* * *



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F. A. DANCE DIRECTOR DOES SPECIAL CHOREOGRAPHY FOR NOVEL DANCE INCIDENT IN NEW BROADWAY PLAY

A dance often plays an important part in a non-musical Broadway play as a device to set a mood or build an incident. Jay Garon and Morgan Wilson, the producers of the new "How to Make a Man," by William Welch, needed just such a dance device to develop the characterization of a mechanical man of the future in this serio-comedy set in the year 1991.

The Messrs. Garon and Wilson wanted a ballroom step of the future within the stepping capacity of a robot. They asked Gil La Blanca, dance director for Fred Astaire Studios, to choreograph such a number for "The Man-Go," which is Latin American in concept.

Barbara Britton, Pete Marshall and Tom Noonan are the stars. "The Man-Go" is danced by Miss Britton and Mr. Marshall. The play opened Jan. 20 at the Brooks Atkinson Theatre.

Teachers' and Students' section

DANCING MASTERS OF WISCONSIN held a One-Day Session Feb. 19th at the Pfister Hotel in Milwaukee, Wis. Faculty included: June Rold, Cecchetti Method Grade 1 and 2; and Bobby Rivers, Tap and Ballroom. Bulletin Note: One way you can assist the Educational Director in engaging popular faculty teachers for monthly meetings is to write and suggest capable, experienced teachers. Write: Edna Christensen, 921 State St., Racine, Wisc.

DANCE MASTERS OF OHIO Club 16, held a One-Day Convention Feb. 19th at the Pick-Ohio Hotel in Youngstown, Ohio. Faculty included: Jean Hiatt, Tap; Noreen Londregan, Ballroom; Bill De Formato, Ballroom, and Joan Fox, Modern Jazz.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS held an All-Day Material Session Feb. 5th at the Pick-Congress Hotel in Chicago, Ill. Faculty included: Robert Foster Jr., Adagio Lifts; Darrell Henline, Modern Jazz, Jack Beaber, Production; David Formento, Ballroom; Del Frank, Teenage and Gus Giordano, Les Jazz. Bulletin Note: 1st Summer Session, Aug. 1-5, 2nd Session, Aug. 6-10, 2-day Ballroom Aug. 11-12 and Convention Aug. 13-17.

DANCE MASTERS OF AMERICA Club 13 held a One-Day Session at the Record Rendezvous Dance Studio in Merced, Calif. on Jan. 15th. Faculty included: Vernon Russell, American Jazz, technique and routine; Flo Beaudoin, Children's Ballet; Ann Davlin, The English Approach to Ballet, Talk; Jean Woods, Intermediate Tap; Johnny Soiu, Foxtrot and Barbara Keith, Cha Cha and Tango. Bulletin Note: The Annual One-Day Convention will be held March 12 at the Sir Francis Drake Hotel in San Francisco.

SOUTHERN TEXAS ASSOCIATOIN OF DANCE TEACHERS Club 3 held its Spring Convention Feb. 3-5 at the Hotel Rice in Houston, Texas. Faculty included: Stanley Kahn, Tap; Thomas Armour, Ballet; Ernest Geibel, Acrobatic and Jeremiah Richards, Ballroom.

DANCE MASTERS OF MICHIGAN DMA Club 4 held its 57th Bi-Annual One-Day Convention Feb. 26 at the Sheraton-Cadillac Hotel in Dertoit, Mich. The faculty included: Johnny Mattison, Jazz Doreen

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DMA Club No. 1 held an All-Day Session at hte Hollywood-Roosevelt Hotel in Hollywood, California November 27th. Faculty included: Rosemary Borden, Beth Berg, Eleanor Hempell and Mary Benoit. BULLETIN NOTE: Make your reservations now for our Celebrity Luncheon on January 8, 1961.

Tempest, Ballet; Jeff Ricardeau, Adagio and Ronald Dodd, Ballroom.

DANCE MASTERS OF AMERICA, Rocky Mountain Chapter, held a One-Day Convention & Special Student Classes, Feb. 19, at the Shirley Savoy Hotel in Denver, Colorado. Faculty included: Buster Cooper, Tap; Doreen Tempest, Ballet; Bobette McMillan, Tap; Thomas & Rogers, Ballroom and Dolores Magwood, Ballroom.

DANCE EDUCATORS OF AMERICA held a Business and Material Session Jan. 22, at the Waldorf-Astoria Hotel in New York City. Faculty included: Marion Feinstein, Teen-Age Novelty; Sonya Dobrovinskya, Ballet; Luigi, Modern Jazz; Bill Palm, Mambo; Jean Mead, Cotillion; Sal Leto, Lindy and Dick Turner, Peabody. On March 5th a One-Day Ballroom Workshop was hel din the Jade Room, program chairman was Don Byrnes. The Northwest Regional Branch of DEA will hold a Ballroom Showcase in March or April.

• BALLET GUILD, under the direction of Ruthann Carr, performed at the Italian Festival in Convention Hall February 4th and 5th.

The program was unique in that all three of the ballets shown had an Italian basis. "Concerto"—a romantic white ballet based on the music of the Italian composer Vivaldi; "Poems," a new abstract ballet to the contemporary composer Vincent Persichetti. Ruth Herzer was pianist for the Persichetti music for the ballet "Poems."

The Guild is also choreographing an entirely new ballet "Il Combattimento," based on the poem "Jerusalem Recovered" of the Italian Renaissance poet Tasso.

THE LOUISIANA ASSOCIATION OF DANCE MASTERS held its 30th Annual Convention at the Roosevelt Hotel in New Orleans, Louisiana. Faculty included Robert Joffrey, Ballet; Bob Andy, Tap and Jazz; Margaret Lukir, Gymnastic Ballet and Acrobatics, and Margaret Powell, Ballroom. L.A.D.M. was honored to have as their honored guests for the convention Florence Cowanova, President Emeritus of D.M.A. and honorary member of L.A.D.M., and Leroy Thayer, D.M.A. Secretary.

At the Annual Banquet newly elected officers were installed by Secretary Thayer. The 1961 officers are: Gayle Mackenroth Batt, president; Joseph Giacobbe, first vice-president; Thelma Gallicio, 2nd vice-president; Beverly McClernan, 3rd vice-president; Edith Heslin, secretary; Audrey O. Schenck, treasurer, and Bill Seruntine, director.

Florence Cowanova, guest speaker of the evening, gave an inspiring talk. New members were obligated by Hazel Nuss Mackenroth, Life Member of both D.M.A. and L.A.D.M.

Also at the banquet was James E. Fitzmorris, Jr., City Councilman, who presented keys to the city to Miss Cawanova, Mr. Thayer and Mrs. Sue Kimbrough, ex-officio—and made them all Honorary Citizens of New Orleans.

Saturday, February 4, 1961, L.A.D.M. held a Special Dance Session in New Orleans with the famed Nico Charisse as Guest Teacher. Mr. Charisse instructed in Ballet and Ballet Jazz.

—Gayle Batt.

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AVALON BALLROOM CELEBRATES SECOND ANNIVERSARY

The Avalon Ballroom in San Francisco celebrated its second anniversary on January 28th, with a turnout of dance enthusiasts far surpassing all expectations. With an eye-catching flood-light piercing the skies, a block-long line of people soon was seeking entrance to the celebration—ample proof of the popularity of its genial owner, John Whooley, and its general manager, Duke York, a former national dance champion himself, understands the requirements needed for the success of a ballroom.

Excellent and strict dancing music, supplied by Dick Dildine and his orchestra, conrtibuted greatly to the pleasure of the dancers. Promptly at midnight balloons cascaded from the ceiling, providing a festive New Year's celebration atmosphere.

With features such as free dance lessons by William D'Albrew included in the price of admission on Friday evenings, a Northern California Foxtrot Championship contest, which started February 5th and continuing through a ten week qualifying series, the danceable music of Dick Dildine, plus the congenial companionship of good dancers, has made the Avalon Ballroom a mecca for those who love dancing. — W. D.

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Jack Stanly, dance teacher from New York City and Coral Gables, Florida, taught the Junior and Senior Advanced Students of the Rosa Spilka School of Dance, Modern Jazz and Tap. Ronnie Daniels, assistant to Mr. Stanly demonstrated many of the latest dances. Pictured here are some of the students who attended: In Front: Ronnie Daniels. 1st Row: Suzette Le Blanc, Nancy Hebert, Carol Jean Lange, Josie Fulton, Jack Stanly, Ellie Brady, Sharon Lindsay, Patricia Carriger, Susie Sirgo. 2nd Row: Becky Theriot, Deborah Savoie, Rhonda Sullivan, George Fulton, Annette Le Blanc, Ellen Dawn Cook, Patricia O'Rourke, Peggy Billings, Paula Fulton. 3rd Row: Rosa Spilka, Diane Delery, Charmaine Boulmay, Mary Catherine Clark, Judy Rabalais, Beverly Lang, Judy Vinsant, Paula Dufrene, Roselyn Gonzales, Connie Curole, Garnette Bilello, Lynn Hebert. 4th Row: Shirley Oliver, Bobbie Janet David, Sandra Savarese, Carolyn Moity, Herrmann Delery, Dianne Dupre, Carolyn Moore, Dinah Curole, Linda Cheramie.

SEATED Left to Right: Florence Cowanova, President Emeritus of DMA and Honorary Member of LADM; Leroy H. Thayer, Secretary of DMA; Marie Laurent Lassienge, Past President of DMA.

STANDING: Mrs. Sue Kimbrough, Past President of LADM, and Gayle Mackenroth Batt, newly elected President of LADM.

RUTH ST. DENIS RECEIVES TENTH ANNUAL CAPEZIO AWARD

Ruth St. Denis was honored today (see above photo) with the Tenth Annual Capezio Dance Award, a major accolade in the dance field, for her lifetime of symbolizing and forwarding dance in America.

The $1000 Award was presented on behalf of the Award Committee by Martha Graham, a former student of "Miss Ruth" at a luncheon held January 10 at the St. Regis Hotel, New York.

Both artists have achieved their individual fame, and left an important impact through teaching, performing, and inspiring dance in America and around the world.

Currently, Miss St. Denis heads a new "Religious Arts Program" at Adelphi College, Garden City, Long Island. A seminar for ecclesiastical leaders and lay church workers is being prepared for early spring. This is her latest step in a lifetime of portraying dance as a form of worship, from ancient to Christian times.

Miss Graham, since her winning of the Capezio Award last year, has created two new works, "Acrobats of God" and "Alcestis," performed at the 54th Street Theatre with her own dance company. She continues to direct her own school and dance company in New York.

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Duane Dance Studios in Oakland, California are presenting their variety revue 'Duane's Showcase' April 9th at 2:30 p.m. in San Leandro High School. All proceeds go to the Foreign Exchange Club. Tickets are available at A & L Theatrical Fabric Co. in Oakland.

WHITE PLAINS—

Fifty cents and a pair of comfortable shoes were the only qualifications for participation in the big Folk and Square Dance Festival at County Center Feb. 18.

"In addition to being a good show for non-dancers," said Prof. Richard Kraus, the Westchester Dance Festival folk and square dance director, "we offered plenty of good folk and square dancing, with and without instruction, for those of every age."

Kraus, a Columbia Teachers College professor, has conducted folk and square dance activities throughout Westchester for the past 12 years.

Folk and square dance groups in and outside Westchester cooperated in staging the Folk and Square Dance Festival and, along with Kraus, whose specialty is international folk dancing, Slim Sterling, the well-known square dance caller, was on hand to help direct the evening of dancing and exhibitions.

Six Westchester County folk and square dance groups, all in costume, performed the exhibitions.

There was free folk dancing without instruction, including a variety of dances from many lands, such as Mayim, Road to the Isles, Masquerade, The Sicilian Tarantella, Korobuchka, Gie Gordons and Varsovienne.

Kraus and Sterling provided expert, on-the-spot instruction in square, folk and contra dancing for those who had never before danced.

The six performing exhibition groups were:

The Club Edelweiss of White Plains, preforming hte Bavarian Schuhplattlers; the Halsted School Folk Dancers of Yonkers, presenting the Polish Krakowisk; the Waconda Indian Club of the Fox Lane School in Bedford, American Indian dances; the Westchester Dance Workshop, performing three European folk dances; and the T-Squares and Westchester Square Dance Association dancers, presenting an American square dance medley and old-time quadrille.

The Texas Association Teachers of Dancing (see above photo) held their thirty-first annual convention at the Statler Hilton Hotel in Dallas, Texas, December 27th, 28th, 29th, and 30th. The faculty included: Robert Lunnon, Ballet Master; Bill Gary, Tap; Matt Mattox, Modern Jazz; Marjorie Duckett, Children's Work; Jim Clelland, Ballroom; Franc Peri, Ballroom; Margaret Powell, Ballroom. Officers elected for the ensuing year were: Goodloe Lewis, President; Mary Frances Garlington, 1st Vice-President; Dotty Botkin, 2nd Vice-President; Judith McCarty Hansen, Corresponding Secretary; Frances Burgess Bleeker, Scretary-Treasurer; Natalie Skelton, Norman School Principal; Louise Finley, Ballroom Chairman; Board of Dirctors: Jackie Trough Jarvis, Mary Lou Shepard, Melba Huber, Dick Chaplin and Doug Skelton.

Shown above is Barbara Henson, favorite relative of Dance Digest's senior editor. Photo was taken during the Associated Dancing Teachers of Southern California (DMA Club 1) One-Day Ballroom convention last summer. In the background, Charley Baker, Kay Sheehy (President of DMA Club 1), Imogene Woodruff and Margaret Baker. Our apologies to the others whose names were not available at this writing.

SHIRLEY BROUGHTON SETS INFORMAL LECTURE DATES

Dancer - Choreographer Shirley Broughton announces the beginning of a series of informal lectures to take place at her West 21st St. studio at three week intervals on Sundays at 5:00 p.m. for the remainder of the winter months and carrying through the spring.

Concerning themselves with various problems of creativity and communication in both artistic and related fields, the series began January 15th with the noted American composer-teacher Otto Luening as the featured lecturing guest, and was followed on January 29th by the distinguished architect Fred Kiesler. Other composers and architects as well as choreographers, painters, actors and so on, will be heard in successive sessions.

An outgrowth of Miss Broughton's notion that dance students seldom have the opportunity of studying the problems of other creative fields, the series will embrace as many subjects as possible according to availability of guest speakers. Due to limited seating capacity at the Broughton studio, accommodating an audience of 50 to 60, admittance will be by invitation only and seating will be divided equally among a body of students and groups of professionals from various branches of the arts other than that of dance.

Miss Broughton plans to announce a private series of lectures, open solely to dance students from both her and other studios on an invitational basis. These will attempt to relate problems in music, especially of a contemporary nature, with those of the dance for students who are basically uninstructed in musical matters. This second series is projected to begin around February 1st.

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- Alex Moore, Fellow and Examiner of the Imperial Society of Teachers of Dancing, will be at the Byrnes & Swanson Studios in April to conduct Ballroom Examinations for both professionals and amateurs. For further information write Byrnes & Swanson, 846 Flatbush Ave., Brooklyn 26, N.Y.

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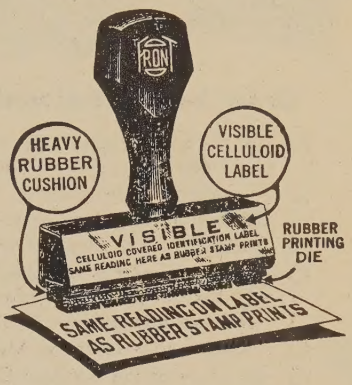
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